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LOUISE GAGE COURTNEY.

The Musical and Dramatic Courier.

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NEW YORK, THURSDAY, NOVEMBER 23, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subvert, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

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IT is pleasant to learn that an up-town college is making an effort to establish a scholarship in addition to its other advantages. This is a step in the right direction, and must lead to the most beneficial results. Encouragement is necessary to the perfection of talent.

IT is a mistaken idea with some manufacturers that when business is brisk advertising should be stopped or is not necessary. The fact is plain, that it is just at such a time that it can be afforded, in more senses than one, and that it will benefit in the future, if not just at the moment.

FASHIONS change continually. Now it is the rosewood case that is preferred, then the walnut, afterward the mahogany. And this is aside from the design of the case. In general, only musicians appreciate a fine tone in a plain, undecorated case. The public loves fancy work better than anything.

THE London Philharmonic Society has cast aside its exclusiveness, and has offered a prize of ten guineas for the best overture for orchestra by a British subject. Of course, there is nothing new in the idea, but the fact is of greater importance when the source from which it emanates is taken into consideration.

TRADE generally is as good as ought to be expected or desired. Very few manufacturers can complain of a lack of orders, and often on a temporary rush of business wish they had increased facilities wherewith to supply their customers. At other times, however, they have room enough and to spare. So trade fluctuates.

IF only American pianos and organs could be sold as cheap in England as those manufactured in that country, our export trade would soon be doubled. There is entirely too much extravagance in this country in every department of life, and so long as it lasts cheap and at the same time good articles are not to be obtained.

MR. MAPLESON has no doubt given some excellent performances at the Academy of Music since the opening of the season, but it is as much a fact that he has offered his subscribers very indifferent representations also. It is no doubt a difficult matter to keep up the performances to a given high standard, various causes combining to often defeat the praiseworthy endeavor. On the other hand, however, bad representations should never be permitted, and certainly some operas have been presented in a manner utterly unworthy of Mr. Mapleson and the Academy which he controls for the purpose. No grand opera—like "L'Africaine" and "Les Huguenots"—should be given without an efficient cast, because it does

injury to the artists whose vanity or weakness has led them to make the attempt because offered, and it is an insult to the public which pays so liberally to hear the available best. Small operas may be tolerated if presented in such a manner.

IT is said that Thalberg used to practise on a dumb piano when he traveled. That such practice has its value is hardly open to question; but, of course, such mechanical devices are only used to keep the fingers supple and strong, as they cannot be said to bear upon the production of a beautiful tone. Many players oppose them altogether—unnecessarily, we think.

MENDELSSOHN'S music has been adjudged lacking in virility. This charge is not altogether without truth, as most of his works are of a cheerful character. He certainly did not possess the demoniacal element in the same degree as Weber, and this truth seems to be borne out by the fact that he never attempted to write operas. His talent was pre-eminently lyrical, the truly dramatic having no place in his nature.

NOTWITHSTANDING the advance made in orchestration since the time of Mozart and Beethoven, when the symphonies of these masters are performed it is impossible not to perceive the remarkable skill with which they handled the few instruments at their disposal. One often feels that such instrumentation is more truly satisfactory than all the noise and glitter of a Berlioz or Liszt. The old masters were *au fait* at planning rich combinations and artistic contrivances.

AN English clergyman recently lectured on "Wicked Music," a title that at first seems incongruous. Nevertheless he tried to prove that good music, if composed by his Satanic majesty, remained good in spite of the author, while a badly-written work, if produced by an angel, remained bad. Whether he justified the title of his lecture in thus discoursing is open to question, since no music can be considered wicked *per se*, but only bad, according to whether it is well or ill written.

IT is likely that Eastern manufacturers will have a harder competition than ever in a few years to come. "Local production" of instruments is what they have to fear. Chicago is becoming a formidable rival to New York and Boston, and it seems almost certain that in the future several other large cities will have piano and organ manufactories of their own. New York and Boston were once the favored cities from which were shipped all of the instruments purchased in the South and West, but "local production" is spreading every year, the effect of which will be twofold, viz., to lessen the number of instruments sent out to various sections of the country, and to cut down the price of ordinary instruments to a lower figure. It is, however, likely that the best class of pianos and organs will always be manufactured in the East.

THE quarrels of operatic artists are nearly all as amusing as absurd. Admitting this to be the fact, it seems impossible for such feelings to be exhibited on the stage before the public. Yet the lack of kindly feeling toward each other between two artists is often plainly discernible when they are cast in the same opera. If anything was wanting to prove the weakness of singers in general, such conduct as this would be sufficient for the purpose. When before the public, private likes and dislikes should be completely laid aside, for those who buy tickets do so to hear the work represented as well as possible without having plainly forced upon them the fact that such a singer is at sword's-point with another. A good hissing when such exhibitions are made would do some good, and certainly would be well merited. Artists are the servants of the public when on the stage.

AN old error is that held by some pianists that practice on the organ spoils the touch for piano playing. It is almost needless to say that this has no foundation in fact. Good pianists advise a certain amount of organ practice, for the perfect *sostenuto* of which the organ is capable renders practice on it of very great value to the piano teacher, and this as a means to prove to the scholar how necessary it is to hold down every note its full value. It is hard to make the pupil comprehend the importance of this without showing him the different effect produced by a performance of the same passage on an organ in the two ways indicated—one holding down every note its full value, the other merely playing the note and letting it go whatever its length may be. What seems foolish

and useless to the student on the piano is shown to be necessary on the organ. Thus is the principle established.

A LETTER received from a piano agent in the West says: "It is hard for a dealer to transact a legitimate business when he finds the manufacturer doing things in the territory that has been allotted him which are not justified by fair dealing." Here is a case of non-protection that an agent has a right to complain of; for when the interests of a dealer are not duly considered by a manufacturer, it is manifest that complaints are in order. A manufacturer is bound by every law of right to protect the agents whom he has chosen to be his representatives and to sell his instruments, and when he violates this duty in any way he should be brought to account in some way or other, if possible.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

... English organ music has made rapid strides during the past thirty or forty years. At the end of the last century the voluntaries written by English organists were both weak and vapid, and only here and there was a movement produced of other than a very ordinary character. And not only was this the case with the music written for the organ, but the instrument itself was generally of quite limited resources, thoroughly unsuited for the performance of such works as those of J. S. Bach. G organs prevailed at that time, and some of these had what were termed short octaves. Only when the C C compass was adopted in England did the organ, as a solo instrument, come into prominence or become possible. To play Bach's works on an old organ was a task but few ventured to essay to accomplish.

... John White's second organ recital occurred in Chickering Hall on last Monday, November 20. For the first selection Bach's fugue in C minor is exactly suited to Mr. White's severe and earnest style of playing, and therefore served to display his solid technical execution. The two Liszt numbers, Andante "Religioso" and "Pater Noster," were not as effectively rendered as the following composition, Ritter's well-known Sonata, No. 3, in A minor. In this Mr. White was thoroughly at home, and executed it in a manner calling for high praise. Liszt's variations on two themes from Bach were scarcely appreciated by the audience, but the closing number, Merkel's "Sonata in F," No. 4, was received with more favor and more generally understood. Mr. White was at home in the work, and performed it in his best manner, which is saying much.

... E. H. Turpin, an authority on all matters pertaining to organs and organ playing, asserted recently in an article in the *Musical Standard* that "English organs very rarely furnish us with the means of arranging two manuals of somewhat different but not strongly contrasted tone qualities and slightly but not marked distinction as regards tone strength. There is no objection to the employment even in contrapuntal and fugal music of varied tone effects; on the contrary, such effects are desirable and refreshing, but they must be employed under the conditions of neither disturbing the logical growth of the music or even flow of the sounds employed, and with the view of deepening but not of distracting the listener's watchfulness and thoughtfulness. The organ student would do well to carefully study Bach's organ works from this point of sight, taking every precaution to secure contrasts never too incessantly alternated, nor too violently opposed to be either feverish or spasmodic; then with *tempi* of judicious and dignified moderation, and perfect grip over mechanical technicalities, the power and intellectual capacity of this great music will begin to stand out on the musical canvas. Vivid and strongly marked contrasts when employed tell their own tale at once and call not for present consideration. The artist's real difficulties in this department lie in the contemplation of moderation as a distinct art doctrine." These words are worthy of attention by organists, for they not only often have to play an instrument but to draw up the scheme also.

... James Biggs, in a recent lecture delivered in London, says: "It has been one of my objects in preparing this paper to show the influence which arrangements have had both on the progress of organ building and on the composition of original organ music. It is easy to see how gladly organ builders would welcome a style of music that showed off the contrasting capabilities of their instruments, and no doubt the demands made for variety of tone and increased mechanical facilities of control were the proximate cause of many improvements in organs. Composers of original organ music, too, must have felt that the old style of music, with its cornet, trumpet and flute solos and echo effects, compared but unfavorably with the interesting and attractive music that was beginning to command popular regard. In Russell's voluntaries I think we can see something of the influence that was at work. Without wholly breaking with the traditions of the past, Russell contrived to introduce more of genuine melodic interest into his compositions than had generally been common in the organ music of earlier days." Naturally enough, with the reed stops voiced with greater artistic skill and al-

most perfect imitation, and with the invention of composition pedals and other devices for changing the registers rapidly, organ music began to assume a grandeur and comprehensiveness with regard to tone color, it had never attained to previously; for Bach's works cannot be placed in the same rank as music written for the organ in the now prevalent orchestral style.

Chicago Items.

CHICAGO, November 18, 1882.

THE Boston Ideal Opera Company has been playing to large houses at the Grand Opera House both this week and last, and the performances have been very enjoyable.

On Tuesday evening Mr. Heimendahl gave the first of his series of symphony concerts. He proved himself, by his conducting on this occasion, to be possessed of unusual qualities as an orchestral leader. The playing was the best I have heard from a home orchestra, except when conducted by Theodore Thomas himself. The especial novelty of the concert was the "Scenes Pittoresques," by Massenet, which it is said had never been given in America. The work pleased me very much. The shading of all the numbers was excellent, and the orchestra was kept "well in hand." Mr. Liebling played the Chopin Concerto in F minor, appearing instead of Mme. Carreño, who will play at the third concert instead of the first.

Mr. Boscovitz gave a pianoforte recital at the piano rooms of Messrs. Lyon & Healy, on Friday evening, playing the Liszt concerto in A major (with accompaniment of second piano by Mr. Schaffer). It was much enjoyed, and was certainly the best work I have thus far heard from Mr. Boscovitz, giving evidence of especially careful and conscientious study. He also played Bach's Italian Concerto, a Nocturne, by Field, Chopin's Berceuse, his own new Minuette, a pretty and pleasing work, and, with Mr. Heinze, a Scherzo, by Litolff (piano and orchestra, arranged for two pianos), and Les Preludes, Liszt's Symphonic Poem, also in arrangement for two pianos.

Mr. Seeböck gives his third recital at Fairbank Hall next Saturday, on which occasion his quintet will be repeated. It is a work of great merit.

The Chicago Musical College, under direction of Dr. Ziegfeld, is giving some very excellent entertainments. Mr. H. Clarence Eddy is on a two weeks' tour East, giving a series of organ recitals. FREDERIC GRANT GLEASON.

Detroit Drama and Music.

DETROIT, November 18, 1882.

FANNIE KELLOGG, supported by that ancient gentleman Brignoli, by Gottschalk, Adamowski, Glose and Miss J. Dickerson, gave a concert on the 6th inst. at Music Hall. The audience was small, the entertainment mediocre—excepting the artistic playing of Adamowski—and the general impression was that Brignoli is the weakest card of that combination.

During the same week "Hazel Kirke" was presented at Whitney's with C. W. Coudock, Effie Ellsler, Ada Gilman, and other members of the Madison Square company, in the cast. Large and highly demonstrative audiences, interested as if it were a new work, patronized this charming play. At the same house, on November 9th, 10th and 11th, the Kralffy's with their gorgeous spectacular play, "Around the World in Eighty Days," drew crowds of extensive magnitude, standing room even being at a premium. The ballet, though of course not as extensive as when the play was given at Niblo's, was very interesting, and the dancing of Mlle. Theodora de Gillert superior to anything ever given here before. Genial Max Strakosch, with his Grand Opera Company, occupied the Detroit on the 13th, 14th and 15th inst. "Carmen," with Mme. Hauk in the title-role, was given on the opening night; the audience present was brilliant and enthusiastically inclined, but the singing of Mme. Hauk was so indifferent that nothing but the greatest efforts on the part of Mlle. Fritsch (*Michaëla*) and Mr. Sweet (*Escamillo*) saved the opera from being a total failure. In the second and third acts Mme. Hauk roused herself sufficiently to kindle some fire of enthusiasm, but the fourth act might have as well been left out, as given the way it was. Traverser, possessing a fair voice, made a ridiculous *Don José*. On Tuesday night, and at the Wednesday matinée, the "Bohemian Girl" drew large houses. Miss Fritsch, as *Arlene*, dressed and sang much better than on the previous evening, while Montegriffo made a most favorable impression as *Thaddeus*. Mme. Seguin-Wallace won the honors of the evening with her exquisite voice and fine acting in the rôle of *Gypsy Queen*. At the request of the management of the Detroit Opera House, which is becoming notorious for ways unknown under the régime of Mr. Brooks, "Il Trovatore," which was to have been given on Wednesday evening, was substituted with a very good representation of "Fra Diavolo." To be sure the chorus was not large nor strong, but Max promises better things; nor were the principals very sure of their parts. However, the performance was even and pleasing, as can well be judged from the following cast: Mme. Seguin-Wallace, *Lady Alcazar*; Miss Fritsch, *Zerlina*; Mr. Traverser, *Fra Diavolo*, in which character he appeared to excellent advantage; Signor Montegriffo, *Lorenzo*; Mr. Hogan *Lord Alcazar*, while the parts of *Giacomo* and *Mako* were done by two members of the chorus. The rondo "On yonder rock reclining," and the barcarolla "Agnes,"

were loudly applauded. Owing to the change in the programme many tickets were returned, and the house was nearly empty. Max Strakosch, who had been ill during the first part of the week, rallied sufficient to pack and start for Toledo on Wednesday, leaving things in charge of his excellent maestro De Novellis.

A musical crank, signing himself "A Member of the Opera House Orchestra," courts notoriety with an ill-constructed, ungrammatical letter that appeared in *Chaff* on the 11th inst. He finds fault with your correspondent for denouncing the poor music furnished in both opera houses, and in another letter, addressed to the *Every Saturday*, he expostulates with the editors of said paper for like utterances. In a brief footnote the editor of *Every Saturday* reiterates and reaffirms his former statement, and every unprejudiced musician will agree with me, that while there are some excellent instrumentalists among the members of that august body, the "Opera House Orchestra," their ensemble playing is not such as to edify any civilized audience in the world.

Under the management of that charming gentleman, J. M. Hill, Margaret Mather appeared at Whitney's on Thursday, Friday and Saturday of this week, in "Juliet," "As You Like It," and "Lady of Lyons." Miss Mather is a charming actress, and, in my opinion, equal in some parts to Neilson or Ristori; practice will make her perfect, which will never be the case with young Salvini unless he breaks himself of the whining ways that make him so fatiguing to an intelligent audience that looks for some manhood, even in the ardent, love-sick *Romeo*. Mr. Levick is the best male member of the company, and an admirable actor.

Monsieur Mazurette, organist at St. Ann's Church, is composing a mass, which is to be produced on Christmas. There is some talk of placing the musical instruction in our public schools under the charge of Mr. Gilmour, a thoroughly competent musician, who certainly would labor for satisfactory results.

C. J. Whitney has the entire Litolff catalogue, besides pretty near everything else that is published in this country or abroad. He proposes ere long to carry the entire Ricordi (Milan) catalogue, which would be a strategic movement of immense value to our suburban cities like Chicago, Milwaukee, St. Louis, &c. ***

Kingston Notes.

[CORRESPONDENCE OF THE COURIER.]

KINGSTON, N. Y., Nov. 20, 1882.

IN regard to the music trade here, there is little that is new to report. The situation is very much as it was when I wrote a few weeks ago. Some sales have since been made, of course, but they have been mainly of the cheaper grade of instruments, as before intimated. Politics have been the absorbing topic, and anxious wives and persistent daughters have been unable to get the paternal ear long enough to impress the importance of any additional musical facilities in the household. The holiday demand has not yet opened, but I have already heard of numerous little plans in regard to that season, which, although they would be very edifying to some interested parties, I am not at liberty to divulge as yet. The prospect now is that the closing weeks of the year will witness the sale of numerous pianos and organs in this locality. The call for upright pianos is increasing, and yet there is a large class who still insist upon having the largest visible return for their money, even though at serious inconvenience to themselves in their small rooms, with numerous doors and windows.

In the line of entertainments and amusements, the boards have been well occupied of late. Only a few have been first-class, however, and others have been poor enough. I shall only mention a few of the former. The three most notable affairs chance to be concerts. The first was the Camilla Urso troupe, then the Litta Concert Company, and last, Gilmore's Band concert at Sampson Opera House on Friday night. Mme. Urso presented one of the finest musical treats that has been given in Music Hall for many a year, and everybody was delighted and made better by the beautiful tones from her violin. She has acquired greater skill; her bowing is almost faultless, and her soul, as she breathes its conceptions through the strings of her little instrument, seems larger, grander and more sympathetic than in former years. She surely is entitled to high rank among violin virtuosos of the present day. Her company was also exceptionally good. Emily Spader is a soprano of fine possibilities and very acceptable attainments, and Marguerite Hall has a mezzo-soprano voice of excellent quality, to which has been added much careful training in the Italian method. Mr. Liebling, the pianist, is also an artist of fine ability. All were enthusiastically received and liberally encored by a select audience.

Mlle. Litta, who sang at Music Hall on Wednesday night, was also supported by a talented company, and a rare musical feast was the result, to the credit of this excellent company, and Manager Freer for bringing it here, even though his financial exhibit was not so largely enhanced as he deserves. Mlle. Litta is a prima donna of much merit. She sang from "Der Freischütz" and "La Zingara" splendidly. She shows an excellent method, sings with ease, phrases intelligently, and does all that she undertakes accurately and nicely. Annie E. Beere is a contralto of large dimensions in a tonal sense. Her low tones are broad, rich and beautiful, but her upper register is more uncertain. Signor Baldanza has a fair tenor voice of the robust order, and handles it well. Julius Bereghy, the

bass, is possessed of rich chest tones that are low and pure. In the closing quartet, from "Rigoletto," these tones stood out bold and beautiful, and it may be remarked that this number has never been so well done here as on this occasion. Louis Blumenburg, the violoncellist, was perhaps most enthusiastically received, however. He evinces special talent on that instrument, and plays like a true artist. He certainly is a young musician of great promise, and will yet make a bright record among the not overcrowded ranks of good 'cello players.

Gilmore's Band concert was also a most acceptable event in musical matters here, and somewhat different from the usual run of entertainment at the Opera House.

"Chiquita; or, the Wild Flower of Mexico" was also presented at Music Hall some nights ago to a small audience. For blood and thunder, and blood-curdling situations this is without doubt the most remarkable production ever conceived. It is unnecessary to refer in detail to the manner of its presentation here, but it may be well to add that it is not of such a character that it is likely to elevate the moral tone of any audience.

"The Girl that I Love," at Music Hall on Thursday night, was, however, a very fair comedy drama of a pleasing nature, and it was very nicely presented by the company under E. M. Gardner's management, it being their initial performance of it. Wm. H. Fitzgerald, as *Peter Grump*, the New York lawyer, was charmingly realistic, and very pleasing. Adele Carpenter as *Mrs. Hildebrandt*, Marie Bliss as *Mary Marshall*, and Daisy Ramsden as *Polly Mellen*, were all clever parts well taken.

The Madison Square Company will present "Hazel Kirke" at this hall on the 23rd. Baird's Minstrels are announced at the Opera House on the same evening, and the "New Magdalen" by Mlle. Legrand, is billed for Manager Freer's Hall on the 30th. JONES.

News from Rochester.

ROCHESTER, N. Y., November 20, 1882.

THE first public rehearsal of the season of 1882-83 was given by the Mendelssohn Vocal Society at Powers' Hall on Friday evening. The audience was very large and demonstrative, and the rehearsal was in every way a success. The soloists of the evening were Kittie Tyrrell, soprano, and Feder Willimek, the zither player. Miss Tyrrell sang excellently. Her reputation is well established in Rochester, and she fully sustained her reputation. Mr. Willimek is an artist of more than ordinary ability, and his zither playing completely captivated the audience. The gem of the evening was the chorus, "Hie Thee, Shallop," with solo obligato by Miss Tyrrell. In this chorus the club fully showed the thorough training they have had under their director, Prof. Henry Greiner, and his control over them is worthy of mention.

Last Sunday the Maennerchor tendered the members of the Gefstinger Opera Company a reception, and at an early hour the hall was filled with the members of the opera company and invited guests. After a few selections by the orchestra the Maennerchor rendered "The Golden Sunbeam" in a highly creditable manner. Mrs. Duering, a member of the opera company, sang an aria from "Erani" in excellent style, and for an encore she played a fine violin solo. F. Schmidt, J. Lemoir, Miss Halbrich and Miss Seebold also sang a selection, for which they were heartily applauded. Miss Seebold has an excellently well-cultivated voice; in fact, about the best of any in the company.

The Rochester Symphony Society will make its debut, under the direction of Professor Greiner, on December 18, with Aline Osgood as soloist. The Oratorio Society has engaged as soloists for its midwinter series Ida W. Hubbell, of New York, soprano; Carrie Turner, of Syracuse, alto; Jacob Graff, of New York, tenor; the bass has not yet been filled.

The Vokes appeared at the Grand Opera House, on Wednesday, Thursday and Friday evenings, to moderate and well-pleased audiences. The Madison Square Company, in "Hazel Kirke," also at the Grand, drew large houses at Saturday matinée and Saturday evening performances, and gave universal satisfaction.

J. K. Emmett concluded his customary and absurdly successful engagement of one week at the Corinthian Academy of Music on Saturday evening. The receipts for the entire week amounted to \$4,100. Estimating the value of the play at 75 cents and his company at 40 cents, it does not require a lightning calculator to ascertain his net yearly profits.

Billed for this week at the Corinthian Academy of Music, Harry Meredith, in "Ranch 10," 20th, 21st and 22d; Roland Reed, in "Cheek," 23d, 24th and 25th; at Grand Opera House, W. J. Florence, in "The Mighty Dollar," 21st, 22d and 23d; Willie Edouin's Sparks, in "Dreams," 24th and 25th.

W. J. PATRICK.

The Brooklyn Philharmonic Society will give the second concert of the season on next Saturday, the 25th inst., preceded by a public rehearsal on Friday afternoon, the 24th. Rafael Joseffy will be the sole artist. The following is the programme selected by Theodore Thomas: Symphony, G minor, Köchel, 550—1. Allegro molto; 2. Andante; 3. Minuetto Allegro; 4. Finale, Allegro assai—Mozart. Second Concerto, Opus 22—Andante Sostenuto. Allegro Scherzando. Presto—Camille Saint-Saëns. Rafael Joseffy—Symphony No. 2, in C, Opus 61—Sostenuto assai and Allegro ma non troppo. Scherzo—Allegro vivace. Trio No. 1. Trio No. 2. Adagio espressivo. Allegro molto vivace—Schumann.

Louise Gage Courtney.

LOUISE GAGE COURTNEY, whose portrait is given in this issue, although generally supposed to be an Englishwoman, is of American birth, being a native of New Jersey. She is a daughter of J. L. Allen, one of the discoverers of the celebrated iron mines, which have greatly increased the wealth and importance of that part of this country.

Her remarkable talent for music becoming apparent at an early age, no pains were spared to improve it, and being the fortunate possessor of a beautiful voice, which was carefully trained and developed, she became a remarkably fine amateur singer.

She was married to George Gage, a young lawyer, of Morristown, N. J., who was twice called to represent a constituency in the legislature. Left a widow when barely out of her teens, she turned once more to her favorite studies, which had been somewhat neglected for social duties, to find in it a relief from depressing thoughts. This led her to the adoption of music as a profession, a choice which has been more than justified by her success.

Filled with new aspiration she went to Italy, accompanied by her mother, and studied with Luigi Vannuccini for nearly four years. Her great natural gifts and artistic aptitudes led her to become one of this celebrated master's favorite pupils. While in Florence "la bella Americana" refused several brilliant offers for the operatic stage, and in accordance with the wishes of her friends she proceeded to London to study for two years the English school of singing under the tuition of Madame Sainton-Dolby. During this period she became an established favorite, singing to delighted audiences at the concerts of the Crystal Palace, Alexandra Palace, and the promenade concerts of Covent Garden, the Queen's Theatre, &c.

In the spring of 1877 she was married to William Courtney, the well-known English tenor, at the old church at Hammer-smith, in the west end of London; and the sound of the wedding bells had barely faded away before the happy couple started for Italy to take a few months' lessons of the master named. Mrs. Courtney next appeared at concerts in Florence and the principal cities, and temptations were held out to her to remain there; but in the choice of a permanent place of residence she decided for home, and, persuading her husband to relinquish his country for hers, on May 5, 1878, arrived in America. Here Mr. and Mrs. Courtney were welcomed with enthusiasm on all their appearances. The cares of a family and failing health have hitherto deterred Mrs. Courtney from fulfilling the expectations of her friends, who recognized in her a resemblance to Parepa Rosa; but now, having regained her health, and invented an entertainment of a novel, instructive and refined character, which will recommend itself to persons of cultivated perceptions, she has organized a company to travel and present it in the most important cities of the Union.

The performances consist of poetic recitals, with musical illustrations. Excerpts from Sir Walter Scott's "Lady of the Lake," that are essential to the comprehension of the story, or that are effective when read, are interspersed with Scotch ballads and part-songs having North British characteristics to form a symmetrical whole. This work, which has been designed and completed with great judgment and dis-

crimination, is already before the public. It was given last Thursday at Chickering Hall, and thoroughly enjoyed by a large audience, which applauded enthusiastically every number, redemanding several. Mrs. Courtney was assisted by Hattie J. Clapper, H. R. Humphries, Ivan E. Morawski and William Courtney. The musical conductors were Caryl Florio and Albert Greenhalgh. Miss Swayze, late teacher of elocution at Vassar College, recites the poetic portions.

The production of an entertainment of such refining tendencies, and by so good a company, deserves and will command success.

Operatic, Choral, Orchestral, &c.

HOME.

The Boston Opera Company has disbanded.

It is said that Ben Wolf will have his new comic opera "Pounce & Co.," performed in this city in January.

John McCaull has arranged with Rudolf Aronson to produce comic opera at the New Casino for a period of three years.

The Germania Orchestra, of Philadelphia, is giving a series of Symphony concerts, under the direction of W. M. Stoll, Jr.

Mr. Saalfeld has begun his series of popular concerts at Steinway Hall. The first one took place on last Monday, Marie Litta being the soloist.

Next Saturday, Gilbert and Sullivan's "Iolanthe" will be produced at the Standard Theatre. It will be given in Boston, at the Bijou Opera House, on December 11.

S. Walter Goold, of Portland, Maine, has completed a new comic opera called "The Arctic," which will be produced in Boston on the 27th inst. Mr. Goold is an organist.

The Musical Union, of Pittsburg, the newly formed society under the direction of Adolf M. Foerster, has taken up for study and future performance Mendelssohn's "Hymn of Praise."

A musical festival will take place in Charleston, S. C., on the 27th, 28th and 29th of this month. One hundred and fifty voices will make up the chorus and the orchestra is to have 50 performers. The musical force will be selected from various Southern States.

Gounod's "Redemption" has been sung in its entirety at a Sunday evening service, by the choir of the Park Reformed Church, Jersey City. The chorus numbered fifty voices, and the soloists were Gertrude Luther, Mrs. de Ruyther, J. W. Black and J. W. Macy.

FOREIGN.

The Theatre Español, of Madrid, is already illuminated by the electric light.

Johann Strauss, the celebrated Vienna composer, is about to leave the Austrian capital and establish himself in Paris.

The widow of Ferdinand Schubert the brother of Franz Schubert, died in Vienna lately, leaving a large number of interesting data concerning the composer.

The Fortuny Theatre, Reno, Spain, is now finished, and was to be opened with Italian opera on the 12th of the present month.

The Hamburg Philharmonic Society announced the opening concert of the season for October 26, when the programme included the "Hebrides" overture, and Beethoven's A major Symphony.

The lessee and manager of the National Theatre, Berlin, having disappeared, the company are carrying on the business as a commonwealth, after the manner of the first Covent Garden Italian Opera Company.

The "barspiel" to Wagner's "Parsifal" was played at a Crystal Palace concert for the first time on Saturday, October 28. Also at the concerts given by M. Lamoureux and M. Colonne a week or so before.

At Maestricht, on the occasion of the third meeting of the Netherland societies of St. Gregory, there were to be executed in St. Thomas' Church thirty-two pieces of sacred music of the fifteenth and sixteenth centuries, including works by Arcadelli, Orlando di Lasso, Palestrina, &c.

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The Strakosch English Opera Company gave "Carmen" at Fort Wayne, Ind., on the 11th inst., to a fair-sized audience. The COURIER correspondent says: "Minnie Hauk was promised to take the part of Carmen, but failed to appear, at which the audience were justly indignant. The orchestra consisted of six men and conductor and pianist combined. The chorus consisted of eight or ten homely girls and twice as many men. The solo parts were all badly done, except the part of Carmen, which was very creditably done by Mrs. Seguin-Wallace. Strakosch has now given us the second—and I hope the last—side performance of 'grand opera.'"

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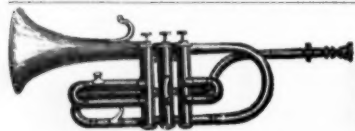
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MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

NEW YORK ACADEMY OF MUSIC.

"Faust" was the opera represented on Monday, November 13, Mme Patti taking the rôle of *Margherita*. It would be useless to dilate upon the diva's personation of a character in which she has been heard here before, and in which she has gained a world-wide reputation. She sang with care during the first acts, and seemed to be reserving her strength for the final "prison scene," in the interpretation of which she rose to the greatest height. Her reception was as enthusiastic as it was deserved. She identified herself with the character as closely as possible, and with such art as but few singers possess. The support awarded her by Signor Nicolini was not of a high artistic character, but it was helpful. No more need be said. M. Durat, as *Mephistopheles*, scored a success, and was next in excellence to Patti. The *Siebel* of Miss Bartlett, a Chicago vocalist, deserved a fair share of praise. Her voice is not a telling one, but she did very well under trying circumstances. The remainder of the cast calls for no mention.

"Aida," with Mierzewski as *Rhadames*, was performed on Wednesday evening, the 15th. It is only just to say that the representation was not up to anticipations. Signor Mierzewski's performance, as a whole, was unsatisfactory, and only here and there did he sing and act with more than average skill. The audience was evidently disappointed with his personation, as his performance in "William Tell" led people to expect much of him, especially in such a character as *Rhadames*. Signor Galassi, as *Amonasro*, did all he could with the rôle, as his voice is temporarily suffering from over-exertion. Mme. Galassi did not do so well in the part of *Amneris*, although it was fully expected she would. Aside from Mlle. Rossini's persistent vibrato, she achieved a success in the rôle of *Aida*. There was decided merit displayed in several parts of the opera. Signor Monti was the *Ramfis* and Signor Costa the *King*. The chorus and orchestra were not wholly up to the desired pitch of excellence.

The first concert of the Oratorio Society for the season of 1882-83 was given in the Academy of Music (instead of heretofore in Steinway Hall) on Thursday evening, the 16th, the public rehearsal occurring on the Wednesday afternoon previous. Only two works were performed, Wagner's "Parsifal" "Vor-spiel" and Berlioz's "Grand Requiem Mass." The "Vor-spiel" was carefully played, but did not produce the same effect as when given by the Philharmonic Society. Dr. Damrosch's orchestra is not so excellent in all its departments as the organization led by Mr. Thomas, and its playing generally is not so effective or refined. Although the mass was given in the most praiseworthy manner, considering the difficulty of the work, a certain lack of finish was observable in many passages. The *tout ensemble* was not imposing enough. Of course, at the burst of the four additional orchestras of brass instruments in the "Tuba mirum" the effect was almost overwhelming, but it could hardly fail to be otherwise. Nevertheless, the performance of so difficult a work with ordinary forces was, in its way, a triumph, and Dr. Damrosch and his orchestra and chorus deserve great praise for the success obtained. Signor Ravelli sang his solos quite beautifully, especially so the one in the "Sanctus," the accompanying chorus leaving nothing to be desired. He was in good voice and pleased his audience to a greater extent than usual.

On Friday evening, the 17th, Mme. Patti made her fourth appearance before the New York public this season. Her rôle was that of *Leonora* in Verdi's popular and threadbare opera, "Il Trovatore." Of course, Mme. Patti was at home in every scene in which she took part, although it must be said that she betrayed the same reserve in the beginning of the opera as she has done before, only to throw her full power into the final act. Her singing was delightfully pure and fresh in the "Di Tale Amor," and highly expressive in the "D'amor sull'ali Rosee." In fact, she was as enthusiastically received as she could possibly well be. Mme. Galassi took the rôle of *Azucena* finely, although even she improved as the opera went along. Signor Galassi, while not being in the best condition, gave a dramatic and finished representation of the *Count's* part. Signor Nicolini seemed to please a certain portion of the audience, and had to repeat the "Di quella pira." In the "Miserere" he sang quite false. Signor Monti was the *Ferrando*. The orchestra and chorus deserved praise.

At the Saturday matinée the opera performed was "Faust," not "William Tell," as at first advertised. The rôle of *Margherita* was taken by Olga Berghi, who made her first appearance. Altogether it was only an average performance, many parts being poorly done, while a few passages were nicely given. She sang here and there very sharp, and phrased her music very poorly. Now and then her voice told out well, but both her vocal and histrionic abilities are not above the average. Signor Ravelli's *Faust* was not a good personation, but M. Durat's *Mephistopheles* deserved more than ordinary praise. He has a powerful voice and fair stage presence. In place of Galassi, the part of *Valentine* was assumed by Signor Caravatti. Jennie Bartlett does not allow her voice full scope, else her *Siebel* would have been a most creditable performance. She will, no doubt, however, improve, and become a valuable addition to any opera company.

The orchestra did as well as usual, but the chorus, though often fair, was as often miserable.

CHICKERING HALL.

The first concert of the season of the New York Philharmonic Club took place on Tuesday evening, November 14. It opened the fifth season quite brilliantly, for the music was enjoyable, and a large audience was in attendance. The performers this season are Richard Arnold, first violin; Reinhardt Richter, second violin; Emil Gramm, viola; Eugene Weiner, flute; Charles Werner, violoncello, and August Kalkhof, double bass. The assisting artists were Madeline Schiller, pianiste; Holst Hansen, baritone; Ed. Boehm, clarinet; Carl Pieper, French horn, and Max Liebling, accompanist. Haydn's graceful quartet (for strings), in D major, was the opening work. Mr. Arnold's attack was steady, and his leading in the last movement worthy of high praise. Considerable improvement has been made in the *tout ensemble* playing since the first performances were given by the club, and although the aggregate of tone is not quite so full as could be desired, it is not on the whole satisfactory. The slow movement received a charming interpretation. Holst Hansen first sang a cavatina by Gounod, founded on the melody contained in the last part of the instrumental introduction to the same composer's "Faust," and sometimes introduced into this work. His rendering lacked sympathy. His style also fails to impress. It must be said that he was suffering from hoarseness. Later on he gave two songs, one by Schubert, "Am Meer," quite well delivered; the other by Jensen, "Am Manzanar," also interpreted in good style. He was encoored, and gave a familiar German lied. Mr. Hansen has a good, true voice, but has a defective style and lacks artistic fire. It is worthy of note that the programme contained three new pieces by composers residing in this country. The spirit that dictated this policy is worthy of all praise. Of the three novelties, that by Mr. Brandeis is entitled to first mention. It is called an "Album Blatt," and is the work of a gifted musician. The ideas have worth and are excellently presented, while the arrangement for instruments is skillfully done. It thoroughly deserved the applause with which it was greeted. "Reverie," by S. G. Pratt, the Chicago composer, is not clear in construction, and the music might well be called by another name. Of course, it is well written, but lacks interest. Ernst Jonas' "Serenata alla Mauresque" is based upon slight materials, but it is piquant enough to please a miscellaneous public. It was really the popular piece of the evening. A fine performance of Rubinstein's "Octette," op. 9, in D major, brought the concert to a close. The second and third movements were admirably played, and only needed greater fullness in the strings to have made the interpretation thoroughly satisfactory. Mme. Schiller performed the piano part like an artiste, and delighted all who appreciate effective piano playing by her *unforced* style. Her execution was all that could be desired, and she proved herself to be a decidedly capable *concertante* player. A good word should be added for Mr. Boehm's clarinet playing as well as for the artistic manner in which Mr. Pieper handled the horn. Mr. Weiner produces a beautiful tone from the flute, and performs everything like an artist. Mr. Arnold, as the concert-master was a success.

Miss Roosevelt's concert was given on Saturday evening, the 18th, a large audience being in attendance. Miss Roosevelt's singing throughout the evening was greatly applauded, but from an artistic point of view it was not above the average. In the first act of "La Traviata" she made a fair impression, but the performance as a whole was only mediocre. Her many friends offered her numerous bouquets.

STEINWAY HALL.

On Tuesday afternoon, November 14, Miguel Costellanos gave a concert, at which also appeared Carlos Hasselbrink, violinist; Mr. Morawski, basso, and Mr. Agramonte, accompanist. Mr. Costellanos is from the Stuttgart Conservatory, and made his first appearance. He played selections from Schumann, Bach, Mendelssohn, Chopin, Rubinstein and others. His style is suited to works of light calibre, in which his neat and clear execution is shown to the greatest advantage. He played Rubinstein's "Valse Caprice" in excellent style, but the compositions by Bach and Schumann lacked breadth. He has a good deal of talent, and will no doubt become an acceptable concert player. Mr. Morawski sang well, especially so Brandeis' "My love is like a red, red rose," while Mr. Hasselbrink's violin playing was as artistic as usual.

On Tuesday evening, the 14th inst., Mina Bühlmeier, a young pianiste, gave a concert at which a large audience gathered. She is a pupil of W. F. Mills. Her selections were performed quite well, technically speaking, but she failed to display the necessary intelligence required from even a fairly-gifted artiste. She should study for several years the musical side of sterling works, then she may be able to take rank as a good artiste. She was well received. Oscar Steins sang Mattei's "La Pesca" in fair style, and Mr. Caulfield played on the organ the "Grand March" from Meyerbeer's "Le Prophète," and a "Prelude and Fugue" in G major, Bach. Louise D. Reynolds sang, as well as Anna Lukie, both doing fairly well. W. F. Mills played a duet for two pianos, with Miss Bühlmeier.

BROOKLYN ACADEMY OF MUSIC.

On Saturday afternoon, the 18th, Emma Thursby appeared in a concert under the management of Mr. Strakosch, a large and fashionable audience being in attendance. Emily Winant, Miss Morgan, and Miss Newberry, and the New York Philhar-

monic Club also took part in the entertainment. Miss Thursby sang "Una voce poco fa," *Elsa's Dream*, from "Lohengrin," Eckert's "Echo Song," and "The Light from Heaven." She was applauded by her friends, and thus obtained a respectable triumph. Miss Winant interpreted "The Better Land," and the aria, "Ah rendimi quel cor." Her's was a genuine success. Miss Morgan played two harp solos, while Herr Neupert played two piano works in a manner to awaken some enthusiasm in the audience.

METROPOLITAN ALCAZAR.

On Monday evening, November 13, Ricco's comic opera, "Crespins e la Comare" (English version by Mary E. Wadsworth, of San Francisco), was produced before a large attendance. Miss Wadsworth personated the leading rôle, *Annetta*, and obtained a good success, being well applauded. Her voice is not one of the most pleasing character, nor does she sing in the best style, but she rendered some of her solos nicely, and this was enough to gain her the good will of her listeners. Her acting was above the average. Mr. Connell, as *Crispino*, produced a good impression, both his singing and acting being quite superior. Frank Howard was the *Fabrizio*, S. A. Bentley the *Mirabolano*, Robert Stantini the *Count de Fiore*, F. Hawthorne the *Don Astrubole*, and Mary Glover the *Witch*. The music is, on the whole, interesting and pretty.

SEVENTH REGIMENT ARMORY.

The Seventh Regiment Band, now under the skillful direction of Carlo A. Cappa, gave its first promenade concert of the season on last Saturday evening, the 18th. A goodly number of persons were in attendance and strolled unrestrainedly about during the evening. The programme was as follows: 1. March, Cappa; 2. Overture, "Tannhäuser;" 3. Selections, "Merry War;" 4. Aria from "Freischuetz," sang by Mme. De Land; 5. Waltz, by Walteufel; 6. Flageolet solo, by F. Lax; 7. Godfrey's grand fantasia, "Scotland;" 8. Male quartet; 9. Wiegand's Lancers; 10. Duet for saxophone and cornet, by E. A. Lefebre and R. Ward; 11. "Seventh Regiment Grand Rounds," Marstein; 12. Medley, "Squatter Sovereignty," Braham, and 13, a galop by Fährbach, "The Fair." The playing by the band was very effective and proved that the conductor had taken pains to bring his organization to a state of great perfection. The affair was highly successful in every way, and the second concert, next month, will be looked forward to with pleasure.

THE NEW YORK COLLEGE OF MUSIC.

On Saturday evening, the 18th, a large audience was gathered to hear the concert in which some of the most advanced pupils of the New York College of Music appeared. This institution is now in its fourth year, and seems to be making solid progress. The students who took part in the concert were Mary De Compos, Jennie Fish, Mrs. Schottenfels, Marie Lobeck, Mrs. Pine, Cora Ellis, C. A. Murphy, Miss Lyon, Charles Bruchhause, and De Wolf Hopper. Roch's "Air and Variations" were well rendered by Mrs. Pine, and Miss Murphy gave Mercadante's "Vestole" with more than ordinary taste and expression. Mary Lobeck made an excellent impression by her performance on the violin of Vieuxtemp's "Polacca," her tone being quite full and her execution good.

DRAMATIC.

GRAND OPERA HOUSE.

Mr. and Mrs. Florence gave their well-known play, "The Mighty Dollar," last week. The house was well filled each evening, and the Hon. Bardwell Slote, as well as Mrs. General Gilflory, met with a cordial reception. Nothing additional can be said to that which has already been written in praise of Mr. and Mrs. Florence in these characterizations. The support was good, Miss Helen Ottolingu making a very pleasing *Libby Ray* and Mr. Luckey playing the important part of *George Washington Skidmore* in a very amusing manner.

HAVERLY'S THEATRE.

The "Black Crook" was given last week to crowded houses at this popular place of amusement. The famous old spectacle has lost none of its attractiveness. The management at Haverly's Theatre presented the pieces as regards scenery, costumes, &c., in a manner worthy of the reputation of the theatre, and there was not a single perceptible hitch in the performance from beginning to the end. In order to obtain the necessary room to do the principal marches and ballet the stage was enlarged by the removal of the grooves at the sides. Bright new costumes, new marches, ventriloquism, Tyrolean warblings, &c., contributed to the popularity which the present revival is destined to achieve during its run at this house. The piece will be kept on the boards until December 2.

HAVERLY'S BROOKLYN THEATRE.

"Esmeralda" was played last week by the Madison Square Company. Large audiences were present on each evening. John E. Owens' portrayal of *Elbert Rogers*, Mrs. Frances Hodgson Burnett's ideal, was given with artistic power and effect, which drew forth the generous applause of the spectators. The piece was well set, the studio scene being a handsome picture of a modern æsthetically appointed apartment. The lady patrons were made the recipients of neat souvenir programmes.

GRAND OPERA HOUSE, BROOKLYN.

On November 13 this house was fairly patronized by an audience desirous of becoming familiar with "My Opinions," as rendered by Neil Burgess and company. The make-up and the rapid transit movement of *Josiah's* wife *Samantha*

Allen was an enjoyable picture of an absurd New England matron. The picnic scene and song of the fair *Samantha* caused great laughter, and the lines and business throughout were of a character to cheer even the most dejected stalwart. The racing invention—the "real horse and wagon going at full speed"—won the loudest applause and a repetition was demanded. "Widow Bedott" lives again in "Josiah Allen's Wife," and Neil Burgess' cleverness is unmistakable in both.

BROOKLYN PARK THEATRE.

A large audience of Brooklyn people witnessed the opening performance of Joseph Jefferson in his famous rôle of *Bob Acres* in "The Rivals," on November 13. The inimitable comedian, whose rendition of the cowardly but jovial *Bob Acres* is familiar to all playgoers, had an admirable support in the above cast. Mrs. John Drew's *Mrs. Malaprop* awoke hearty applause, and won a full share of that bestowed on Mr. Jefferson. Frederic Robinson's *Sir Anthony Absolute* and B. T. Ringgold's *Captain Absolute* were worthy the standard of excellence attained by the company.

NIBLO'S GARDEN.

A large audience assembled at Niblo's Garden, on November 13, to witness Professor Hermann and the performances of his company. The magic tricks for which Hermann has become famous on this continent were received with much applause by the mystified audience. Professor Davies, in ventriloquism, the Japanese Swata Katsushia, with some wonderful balancing feats, and the great dog circus, made up a programme both novel and interesting.

MOUNT MORRIS THEATRE.

For the audience that assembled in the Mount Morris Theatre, on November 13, Bartley Campbell's drama, "My Partner," seemed to possess its old-time charm. The self-sacrificing devotion of the bluff Western miner and his faithfulness to the memory of his dead friend were portrayed by Mr. Aldrich with his accustomed vigor. Mr. Parsloe's Chinaman provoked as much merriment as usual, and a fair measure of applause was reserved for the Judge and his dogmatic utterances. The play is fairly mounted and well acted throughout.

WINDSOR THEATRE.

Oliver Doud Byron appeared at the Windsor Theatre, last week, in his well-known drama of "Across the Continent," and neither the unpleasant nature of the weather nor the ancient order of the piece could prevent the filling up of the house by a most demonstrative audience. The play is seemingly as popular as ever, and the specialties that have been introduced in it met with the heartiest favor. Mr. Byron was well supported by Kate Byron, Harry B. Hudson, Charles Corbise, and others. The second act gave an opportunity to Charles J. Hagan in his Irish songs and dances, Max Miller in Dutch specialties, and Clark Gibbs, the so-called negro exponent.

FIFTH AVENUE THEATRE.

John McCullough began an engagement on Monday evening of last week, appearing in his famous character of *Virginius*, in Sheridan Knowles' tragedy of that name. He was supported by a company containing many able actors, a majority of whom assisted him in his last season here. The whole performance was smooth and generally effective, the supporting cast showing familiarity with their lines and business.

WALLACK'S THEATRE.

Nearly every seat in Wallack's Theatre was occupied on last Thursday afternoon at the matinee performance given by Mrs. Langtry for the benefit of the sufferers by the Park Theatre fire.

Sock and Buskin.

Edwin Booth has lately been acting in Dublin, where he was received with much favor.

"The Pawnbroker of Harlem" has made a hit at the Germania Theatre, and will be continued there until further notice.

Joseph Jefferson commenced a two weeks' engagement at the Grand Opera House on Monday evening in "Rip Van Winkle."

At Wallack's Theatre Mrs. Langtry has continued to appear as *Rosalind*. The play does not present Mrs. Langtry at her best.

John S. Clarke was to reopen the Strand, London, on Wednesday last with a novelty called "Frolique" and "The Heir at Law."

The Kiralfy Brothers' revival of the "Black Crook" continues to be the attraction at Haverly's Fourteenth Street Theatre this week.

Mr. and Mrs. Nat Goodwin will give up "The Black Flag" after this season, returning to their old line of business next year. Later they go to Australia.

The success of John McCullough last week in "Virginius" at the Fifth Avenue Theatre was so pronounced that the drama has been continued throughout the present week.

At Ford's Opera House, Baltimore, during last week, "Taken from Life" was produced for the first time. "Sam'l of Posen" drew larger audiences during the week, at Alhambra's Holliday Street Theatre, than any other play this

season. Lester, Allen & Ransone's Combination gave a good variety entertainment at the Monumental.

Kalamazoo Opera House, F. H. Chase, manager, November 18, McKee Rankin in "49," good house; November 23, "M'liss" Combination, Jennie Calif as *M'liss*.

It is announced that the "Romany Rye" must be withdrawn from Booth's Theatre at the close of the present week. "The Lights o' London" is to replace it on the 27th inst.

James A. Herne, in "Hearts of Oak," played in the Lynchburg (Va.) Opera House, on November 8, to a large audience. C. H. Smith's "Furnished Rooms" appeared in Lynchburg on the 14th inst.

The largest audience of the season at Augusta, Ga., greeted Herne's "Hearts of Oak" at the Masonic Theatre, on Thursday, November 16. Little Maud Thompson, as "Little Chrystal," was considered "a very remarkable child."

Roland Reed, in "Cheek," appeared in Ithaca, N. Y., November 15, to a poor house. Great satisfaction was expressed with the performance. On November 16 Harry Meredith, in "Ranch 10," delighted a good-sized audience.

Academy of Music, Kalamazoo, Mich., Ben. A. Bush, manager, November 15, Rentz-Stanley Company to good house; November 16, Barlow, Wilson and Company's Minstrels to fair house; November 20, "Only a Farmer's Daughter," by Agnes Herndon; November 27 and 28, Collins' "Lights o' London."

"La Belle Russe" was given by the Jeffreys-Lewis Company, Frank L. Goodwin, manager, on Wednesday, November 16, to a large and fashionable audience at Atlanta, Ga. The company played in Nashville, Tenn., November 17 and 18; Evansville, Ind., 20th and 21st; Vincennes, Ind., 22d, and will be in Danville, Ill., 23d; Lafayette, Ind., 24th; Terra Haute, 25th; Fort Wayne, 27th; Richmond, 28th; Indianapolis, 29th and 30th, December 1 and 2; St. Louis, 4th, one week.

Notes and Actions.

Rush W. Gordon, dealer in organs, Angola, Ind., is dead.

J. W. Angus, dealer in music, &c., Macon, Ga., has been burnt out.

A. Dolge is putting in a 150 horse-power engine in the new factory at Dolgeville.

Horace Waters & Co. made a shipment of pianos to Central America last week.

William Jacobs, Jr., of Miller & Jacobs, music dealers, Tamaqua, Pa., is dead.

Sylvester Tower, Cambridgeport, Mass., and family, were in this city all of last week.

L. B. Powell, Scranton, Pa., was in town last week making selections for the holiday trade.

The American Pianoforte Action Company, New York City, has given a chattel mortgage for \$750.

W. P. & J. H. Wood take the Spalding & Osborn branch music store at Pittsfield, the latter firm having failed in Troy.

William H. Page, of W. H. Page & Co., Terre Haute, Ind., dealers in music, &c., has given a realty mortgage for \$2,500.

The Estey Organ Company has recently introduced several new styles of organs. The firm is constantly increasing its facilities.

J. & C. Fischer sold one of their mahogany pianos last week to Mr. Mitchell, of E. N. Welch & Co., clock manufacturers, Forestville, Conn.

Dyer & Howard, dealers in music, &c., Minneapolis, Minn., have been damaged by water to an amount estimated at from \$5,000 to \$8,000; fully insured.

In connection with the agencies of Behr Brothers & Co., mentioned in the last issue of THE COURIER, William H. Bohlring & Co. should have read Rohlfing & Co.

J. M. Hale, who went to Belfre, Ohio, about May 1, returned recently for the winter to this city. Mr. Hale's business lies to a certain extent in a section of which Belfre is the centre.

Jas. B. Woodford, of the Loring & Blake Organ Company, returned from a Western trip on Friday morning last. He reports business good and the prospects excellent. He left for Worcester on the same evening.

One of Sohmer & Co.'s concert grands was used on Friday last at a concert given at the Academy of Music, Brooklyn, and the music rendered was much appreciated. Hermann Carri was pianist and Signor Liberati cornetist.

J. & C. Fischer shipped 170 pianos last week, eleven of them having mahogany cases. The instruments in this wood are meeting with much favor, the demand for them being far in excess of the supply. The firm is making shipments to Chili by almost every vessel sailing from this port thither.

A. G. Wiegand, Ernest Gabler's gentlemanly and enterprising representative, requested a COURIER reporter, on Monday morning, to contradict a rumor current in the trade that Mr. Gabler was dying. Mr. Wiegand says that, on the contrary, he is recovering steadily, and that he visits his factory several times a week, and that he conducts all of the business in detail. The demand at present making on this firm is very large, and it is taxing its facilities to fill the orders in time. On Monday an order was received from one concern for thirty-five instruments.

The Carri Brothers left on Saturday on their concert tour with the Sohmer piano. They will be absent about six weeks.

J. P. Hale is expected back from Europe about the middle of December. Mr. Hale's trip combines business with pleasure.

Edward Behr, of Behr Brothers & Co., returned last week from his Eastern trip. Mr. Behr made a host of friends during his visit to the East and secured a large number of orders.

Quite a number of the striking employees of Steinway & Sons returned to work on Monday morning, and several others who made application for re-employment were informed that they were discharged.

The Mechanical Orguinette Company has just introduced several new and improved styles of musical cabinets, for which large orders in advance have been received. The improvements have been patented.

Twenty-eight ejectment summonses were served on Wednesday of last week on piano makers occupying dwellings in Steinway settlement, a suburb of Long Island City. This is an outgrowth of the late strike at the Steinway factory because of trouble between the foreman and the workmen.

Cable & Sons are now averaging twenty-five pianos a week. Some time ago it was announced in THE COURIER that this firm had made a vast improvement in its uprights. Since then the demand for these goods has been very large. The house is now so pressed with orders that it is compelled to secure a larger factory.

A person pretending to represent the Sterling Organ Company has been visiting dealers in Brooklyn and other parts of New York State and offering them instruments having the firm's stencil mark at less than manufacturer's prices. The firm warns the trade that only E. H. McEwen or his assistant, Daniel Vandewater, is authorized to handle these instruments in the territory mentioned.

W. H. Longstreet, Elmira, who was in this city last week, spent nearly a whole day inspecting the various instruments in process of construction at the factory of Behr Brothers & Co.

Mr. Longstreet is a practical piano maker, and is well posted in the details of the craft. He expressed himself as being well pleased with all of the materials used in the construction of the instruments as well as of the process of putting them together. He has decided to make this piano his leading one.

It was rumored last week that the firm of Steinway & Sons had yielded to their former workmen's demands by the dismissal of their bookkeeper, Mr. Sommer. Mr. Steinway states that the rumor is incorrect, and that Mr. Sommer had asked for and received a temporary leave of absence and was on his way to Germany with his sick wife. Mr. Steinway also stated that a committee of strikers waited upon him and presented a written address demanding the dismissal of Mr. Sommers and the mechanics who had taken their places. He wrote an answer saying that the firm would not consider any proposition coming from strangers, and that all men who desired to return to work must apply personally at the respective factories.

Weser Brothers shipped last week more than twice the number of pianos that they did in any equivalent space of time since they began to manufacture. The firm's new factory is now in complete working order; it is located at 413 and 415 West Thirty-seventh street, and comprises four large floors; it is neatly fitted up and is used as a bellying, case-making and varnishing department, the finishing business being carried on at the old factory, 553 to 557 West Thirtieth street. The firm has recently taken on a number of additional workmen, and its facilities are now capable of turning out over twenty instruments per week. It received an order on Saturday for thirty pianos, and it has constantly to refuse to take orders, as it has to tax its facilities to attend to its regular customers.

Among the visiting members of the trade to the city during the week were: L. B. Powell, Scranton, Pa.; Mr. Vail, of Edward Vail & Son, of Laporte, Ind.; Fred. Baker, Philadelphia, Pa.; W. H. Longstreet, Elmira, N. Y.; Mr. Cheney, of Cheney, Comstock & Co., Centrebrook, Conn.; L. Steinert, of L. Steinert & Son, Providence, R. I.; A. R. Cowles, Barton Landing, Vt.; Corey Brothers, Providence, R. I.; C. S. Green, Fall River, Mass.; L. Merrifield, Worcester, Mass.; J. C. Laurence, Sag Harbor, L. I.; Mr. Ford, of Ford & Ralph, Jamestown, N. Y.; Charles Blasius, Philadelphia, Pa.; A. B. Hammaker, Staunton, Va.; M. L. Ford, Jamestown, N. Y.; B. Dreher, Cleveland, Ohio; R. G. Hume, Portsmouth, Va.; M. J. Dewey, Oneida, N. Y.; James B. Woodford, Loring & Blake Organ Company, Worcester, Mass.

A very tastefully designed four-page octavo circular in gold and colors has reached us from the noted "Lockwood Press," of 74 Duane street, New York. On the front page, a solid sea-green tint ground is inclosed in two borders in violet and gold, with ornaments in lake and gold between; in the centre of the tint ground, Mr. Lockwood's crest appears, in blue on white in a gold ground with thin line border of lake, and at top and bottom in curved ribbons of brass rule the lines "Lockwood Press" and "Printing Department." The second page contains, in a tablet on a small easel, neatly made up of rule and ornament, a list of Mr. Lockwood's publications and an enumeration of the honors they have gained at various exhibitions. The third page contains a business address to prospective clients. Both of the inner pages are printed in black, with red-line borders. The design and workmanship throughout is in the highest style, and the only fault we have to find is that our copy has been so badly damaged in the mail as to be unfit for preservation.—*Paper and Printing Trades Journal, London.*

The Artistic World.

AT HOME.

—I. V. Flagler is one of the best organists in this State.

—Miss Markstein, the pianiste, has been playing in Chicago with good success.

—Emily Winant's singing in Boston seems to have been a success. Her reception was of the warmest kind.

—Mr. Carleton continues to sing at the Standard Theatre, and has no cause to complain of a lack of public appreciation.

—Mrs. Osgood is to be one of the soloists in Gounod's "Redemption" when it is given by Theodore Thomas in Steinway Hall, on December 6.

—It is to be regretted that Lillian Russell, of the Bijou Opera House, is so ill that she will probably not be able to appear in public for some days.

—Signor Broccolini (John Clarke) has a libel suit on his hands. He avers that the *Police Gazette* has ridiculed his singing to the extent of \$10,000.

—Blanche Roosevelt appeared as *Violetta* in "La Traviata," on last Saturday night. The audience in Chickering Hall gave her a cordial reception.

—Mrs. Henschel's singing in Philadelphia seems to have made a good impression. Her unaffected style and pure voice charmed the citizens of the City of Brotherly Love.

—Mr. Adamowski is meeting with a good reception for his violin playing wherever he appears. He is a member of the Kellogg-Brignoli Troupe, managed by Max Bachert.

—Mme. Fürsch-Madi, the leading dramatic soprano of the Royal Italian Opera, Covent Garden, for the last two seasons, where she was a great favorite, has left Liverpool to join Colonel Mapleson's company. She will assume the leading rôles in "Aida" and "The Huguenots" and *Donna Anna* in "Don Giovanni."

ABROAD.

—Stefano Ronchetti-Monteviti, director of the Casale Conservatory, Monferrato, is dead.

—Mlle. Valleria is gaining golden opinions from English critics for her singing and acting in the operas presented by Carl Rosa.

—Where will Minnie Hauk be this winter? According to *Il Trovatore* she is to give some impersonations at Nice during the ensuing season.

—The tenor Prévost has been singing in various operas in Rome. Although he achieved only an average success when he sang here, he has succeeded in delighting the citizens of Rome.

—Miss Norton, the American prima donna, has married Mr. Flower, inventor of the telephone that bears his name. She will not leave the stage but will continue to perform at the Paris Opera House.

—Marie Roze seems to be making a genuine success in England in Beethoven's "Fidelio." She is with the Carl Rosa troupe. Her acting is referred to in unmeasured terms of praise, and is pronounced realistic and powerful.

—Ida Bloch has made a successful appearance as a pianist at a Crystal Palace concert. She performed Mendelssohn's familiar Concerto in G minor, and displayed great power and facility. She was received in a very flattering manner.

—Carlotta Patti (with her assistants, Signor Mattei, pianist; Signor Papini, violinist, and Mons. de Munck, 'cellist,) is giving concerts in the provincial cities of England, and, if reports are to be relied on, her performances are received with very great applause.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

Finale to first act of "Parsifal".....Wagner.

This selection from Wagner's latest art work, "Parsifal," was performed in this country for the first time by the Symphony Society at its first concert (November 4) of this season, directed by Dr. Damrosch. With their usual enterprise, Ed. Schuberth & Co. had the whole of the excerpt lithographed octavo size from the original German large folio size for this occasion, so that the music-loving public and amateurs might follow the performance, score in hand, and thus listen to the splendid conceptions of Wagner with greater appreciation, and that many did so displayed the great interest taken in the new production by the majority of the audience. Musicians throughout the country will do well to send for the excerpt under review, as from its pages a fair idea of some of the grandest music in "Parsifal" can be obtained. It treats of the assembling of the Knights of the Holy Grail in a large hall for the purpose of celebrating the last supper, while peals of bells resound from the dome. After choruses by the knights aforesaid, then by youths and afterward by boys, *Amfortas* sings of the suffering he endured because of his having fallen by the way, a prey to the temptation of *Kundry*, and

then refuses to unveil the Holy Grail, the cup from which Christ is supposed to have drunk at the last supper with his disciples. Finally, however, the "Grail" is uncovered and the supper partaken of in all due solemnity, and this brings the first act of "Parsifal" to a close. The music is of a varied character, but always intensely earnest in character. The price of the thirty-six pages is but 75 cents.

Wm. A. Pond & Co., New York City.

1. Gloria in Excelsis. Anthem.....A. J. Holden.
2. Te Deum.....T. S. Lloyd.
3. Christmas hymn, "Shout the glad tidings".....W. C. Williams.
4. Christmas anthem, "And there were shepherds".....H. P. Danks

No. 1.—A very effective "Gloria," plain in structure and easy to sing. It will meet with general acceptance by choirs. The composer's name is a guarantee of its worth.

No. 2.—Is a well-written work, and, although of no great interest, will be likely to be taken up by choirs. It is unequal, like most of the same composer's compositions, but this fault will not be likely to deter choirs from adding it to their repertoire.

No. 3.—Christmas is coming, and with it a lot of new publications specially written for that occasion. The one under notice is quite commonplace, and hardly deserves to be classed under the head of "sacred music." It appeals only to the poorest choirs.

No. 4.—This anthem is evidently intended for those who are afraid or unable to attack more than average music with a certainty of conquering it. As an easy and quite melodious anthem it will pass, but it lacks the true element of sacred music, and this is a fault that cannot be argued away.

Briefs and Semi-Briefs.

....Ernst Perabo will give a pianoforte recital at Chickering's on Friday evening.

....The Euterpe Society, of Boston, gave a chamber-music concert at Chickering's on Wednesday evening last.

....The Wilbur Opera Company in "Olivette" and "Mascotte" has been playing to fair business at the Academy of Music, Baltimore.

....Emma Abbott and her English opera troupe commenced an engagement at the Philadelphia Arch Street Theatre on last Monday evening, opening in "Martha."

....B. Stanley's burlesque, entitled "The Mascot," was produced last Monday evening by Courtwright and Hawkins' Minstrels at the Philadelphia Arch Street Opera House.

...."The Queen's Lace Handkerchief," sung by the McCaull Opera Company, is having a successful run at the Lyceum, and entered upon its fourth week on last Monday night.

....Signor Mierzewski will appear as *Rhadames* on this (Thursday) evening, at the Brooklyn Academy of Music. The cast will be identical with that of the late New York performance.

....Augusta, Ga., will contribute about twenty voices for the Music Festival in Charleston, November 28 and 29. Columbia, S. C., Savannah, Ga., and Atlanta will each contribute 150 in the chorus and 50 in orchestra.

....Charles E. Ford's English Opera Company gave "Mascotte" at the De Givies Opera House, Atlanta, Ga., on Monday, November 13, and on Tuesday, November 14, "The Merry War," to very large and fashionable audiences.

....The Bijou Opera Company, with Catherine Lewis as the prima donna, will appear in "Olivette," in Brooklyn, during Thanksgiving week. Meanwhile "The Sorcerer," which has proved a great success, will continue at the house in New York.

....Gilbert & Sullivan's new comic opera, "Iolanthe," will be produced at the Boston Bijou Theatre on December 11. The cast will include Adelaide Randall, soprano; Clara Poole, contralto; W. H. Fessenden, tenor, and Gus Kammerlee, basso.

....Christine Nilsson will be heard in two grand concerts at the Philadelphia Academy of Music this evening and at the Saturday matinee. She will be supported by Hope Glenn; contralto; Theodore Bloeksten, tenor; Del Puente, baritone, and the Mendelssohn Quintet Club.

....Alexander Lambert will give his first concert of this season at Steinway Hall this evening, the 23d inst., with the assistance of Lillie Berg, soprano; Richard Arnold, violinist, and Charles Werner, violoncellist. Mr. Lambert's programme for this concert has the attractions of variety and sound musical value.

....Atkinson's Jollities will make their first appearance in this city on November 27, in Charles F. Pidgin's comic opera, the "Electric Spark." The company contains several talented people, including Harry Brown, late of the Barton Opera Company; Lillie West, last season with the Wilbur Opera Company; Jennie Yeamans, Amy Lee, Alex. Bell and Frank Daniels.

....Christine Nilsson sang at Springfield (Mass.) City Hall, on Thursday evening, the 16th, before an audience of 2,000 persons. She was greeted with great applause when she appeared to sing her first selection, "Angels ever bright and fair." She was encored and gave Braga's "Serenade." In the second part of the programme she sang "The Jewel Song," from "Faust," which was also redemanded. Instead of repeat-

ing this aria she gave a Swedish melody, and again had to respond by singing Engel's ballad, "Now, was I wrong."

....Emily Hirschfield, a young pianiste, gave her first concert on last Monday evening, at Steinway Hall, assisted by Carrie McLellan, S. B. Mills, and Ferdinand Dulcken.

....Emily Winant, the New York Philharmonic Club, and the eminent organist, Samuel P. Warren, will appear at a testimonial concert to Eloise Dikeman, in Brooklyn, on the evening of December 1.

....Minnie Hauk made her first appearance in concert in Philadelphia at the Academy of Music on last Monday night, assisted by Lelia Lauri, contralto; Signor Clodio, tenor, and M. Durat, basso, of Mr. Mapleson's troupe.

....The Mozart Association, of Lynchburg, Va., secured the services of Remenyi, with his company, at the semi-weekly concert on November 17. Carri Brothers gave a concert, instrumental and vocal, at the same place, on November 10.

....A concert was given at the Alcazar, on last Sunday night, by Gilmore's Band, with its numerous solo performers and Fred Harvey, Emma Howe, and other singers. Some pieces were given for the first time composed by Signor La Villa.

....Albert D. Hubbard, an excellent pianist, gave a piano recital, at Chickering Hall, on Tuesday afternoon, the 21st inst. His programme, of twelve numbers, was selected from the compositions of Bach, Schubert, Beethoven, Chopin, Rubinstein, Mendelssohn, Schumann, Raff, and Liszt.

....Dr. Damrosch, with an orchestra of fifty selected musicians, left New York last Sunday night for a concert tour, which began in Cincinnati on the 21st inst. Thence he will go to Louisville, Indianapolis, St. Louis, Chicago, Detroit, Cleveland, Toronto and Buffalo. Isadora Martinez is the solo vocalist.

....The entertainment provided at Koster & Bial's during this week is one of the most interesting ever presented at this popular place of amusement. Two bands—Herford's orchestra and the Hungarian Gypsy Band—furnish the orchestral part. This band's rendering of the Hungarian tunes is quite remarkable.

....A concert was given on Tuesday evening November 14, in St. John's Evangelical Lutheran Church, Morrisania, for the benefit of the church. S. B. Mills played piano solos, Ferdinand Carri violin solos, and Wm. T. Matthies organ solos. Marie Liebman, Fräulein Andrae and Julia Overington gave vocal contributions to the entertainment, as well as the choir of the church.

....Minnie Hauk has been specially engaged by Mr. Mapleson for a few performances before the close of the present season. This popular singer will appear in the rôle of *Carmen*, of which she is generally acknowledged to be the finest representative on the lyric stage. Mlle. Hauk will also appear in "Lohengrin," with Signor Mierzewski, and in other operas, including "L'Africaine." In "Carmen," Signor Ravelli will appear as *Don José* and Signor Galassi as the *Torcedor*.

....The Boston Handel and Haydn Society's arrangements for the season are as follows: Handel's "Messiah" will be given on Christmas Eve, Graun's "Der Tod Jesu" (Death of Jesus) will be performed on Good Friday, and on Easter Monday Mendelssohn's "Elijah" will be sung. The performances will take place in the Music Hall. The soloists for the "Messiah" will be Henrietta Beebe, Flora E. Barry, William J. Winch and George Henchel. The sixth triennial festival of this society will be held in the Music Hall during the week commencing May 1, 1883, and will consist of five evening concerts and two matinées. The programme will include Rubinstein's "Tower of Babel," Cherubini's mass in D minor, Max Bruch's "Arminius," which will be conducted by the composer, and Gounod's "Redemption," the society having arranged with Theodore Thomas for the right to use the original orchestral score for this performance.

....Nilsson and her concert company had a commonplace greeting in Hartford—a fair audience, nothing more. Perhaps a hackneyed programme had something to do with it. THE COURIER correspondent says: "Great singers come to Hartford and present a programme made up usually of the 'Jewel Song' from 'Faust,' for soprano; 'How so fair,' 'Martha,' for the tenor; an alto solo from 'Trovatore,' and 'Palm Trees' for the baritone, the rest of the selections—and those best liked—being generally ballads; the whole winding up with the 'Good Night' from 'Martha.' After the repetition of such programmes fifteen or twenty times is it any wonder that even artistes like Nilsson fail to fill a house, with seats selling at two to three dollars each?" On Friday evening, the company of amateurs who sang "Patience" last year, performed the same opera to a crowded house. The cast was nearly the same as before, with Henry F. Trask as *Bunthorne*, H. H. Hatfield as *Grosvenor*, Emma Tuttle as *Patience*, while Mrs. Enos Smith played the *Lady Jane*. The singing was on the whole better than that of last season, but there was a slight tendency to overacting and the orchestra was wretched. The enterprise was that of Irving Emerson, who must have reaped a harvest of ducats. The Hosmer Hall Choral Society is studying a mass by Schubert. The Hartford Madrigal Club will have Gade's "Psyche" as an objective point this season, to which will be added enough madrigals and glees for a fine concert later on.

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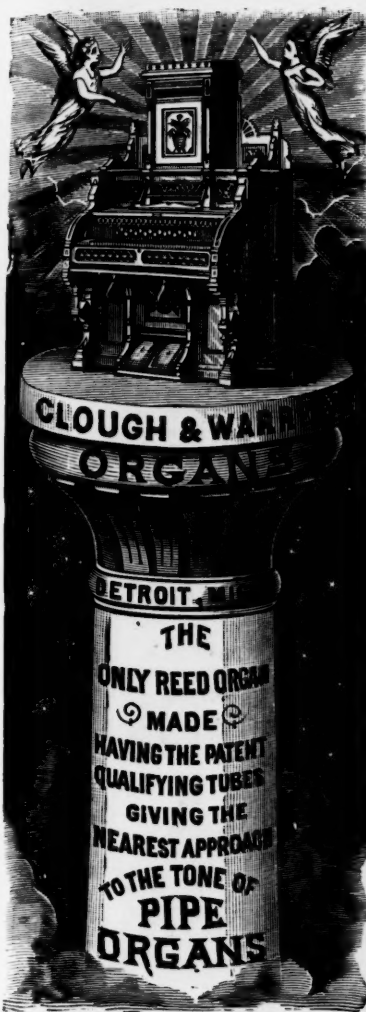
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SAFETY!

"5,497,441 Passengers were carried over the Erie Railway in 1881. Of this vast number, only two were killed—one by falling from the platform of a car on which he insisted on standing, and the other in jumping from a train while in motion."—*New York State Engineer's Report for 1881.*

No better evidence than the above need be wanted that both of these objects are secured to the traveler who purchases his ticket over the

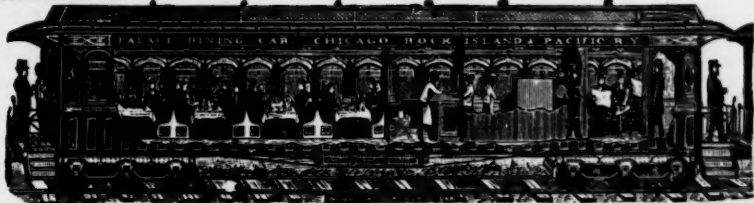
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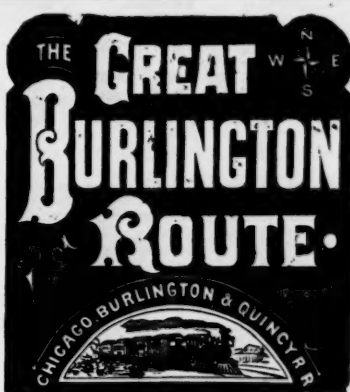
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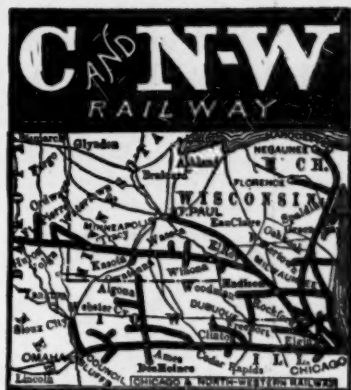
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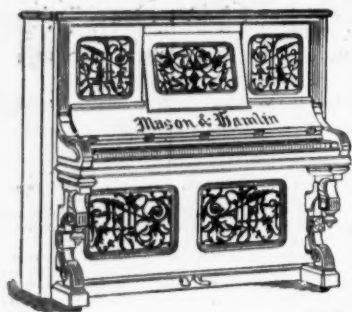
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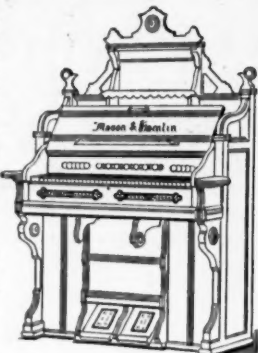
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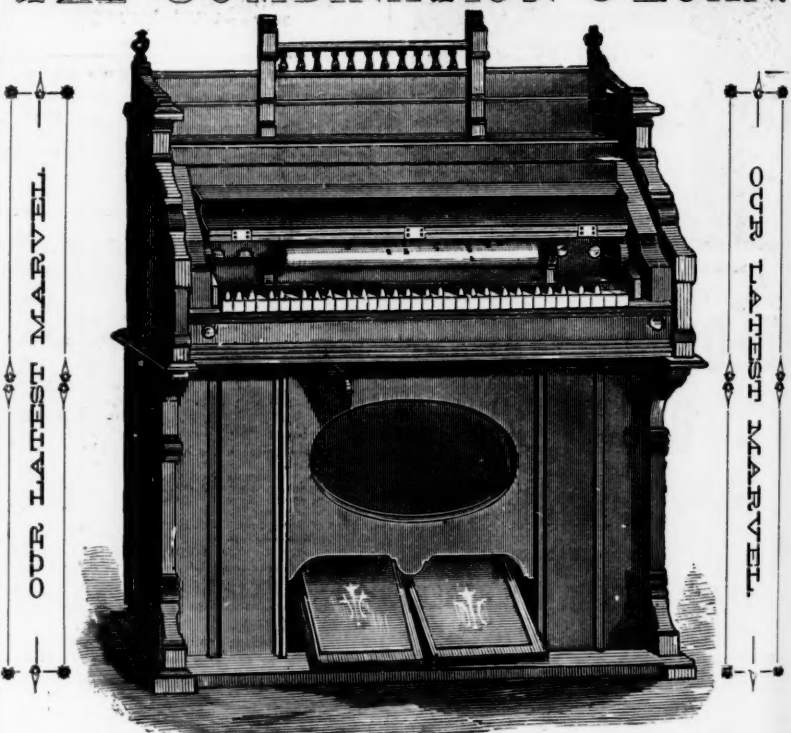
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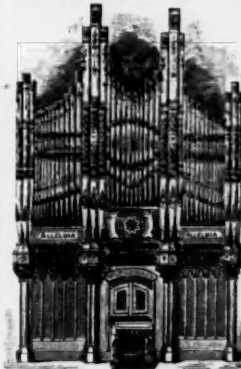
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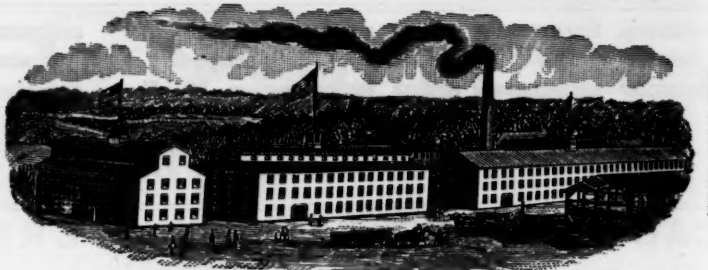
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